



NOW THEN

BEDELGEUSE | JON RONSON | SAINT ETIENNE
A MAGAZINE FOR SHEFFIELD | ISSUE 74 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER. IT IS ALL ABOUT SUPPORTING INDEPENDENCE IN ART** , **TRADE AND CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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Background art by Michael Latimer

EDITORIAL

We hope you've been supping Now Then ale all month. If not, you'd best hurry before it's all gone.

We've got some great content in this month's mag: David Edwards follows up last month's local trade piece, this time focussing on collaboration; Alex Murray speaks to writer and documentary maker Jon Ronson; Dawn M Sanders makes her Now Then debut with a piece on sex and disability; and I talk to Bob Stanley of Saint Etienne ahead of the band's live film soundtrack performance at this year's Doc/Fest.

Our featured artist for May is suitably seasonal. Bedelgeuse pieces together his intricate work using old anatomical and botanical illustrations. Bursts of colour fit for springtime.

Don't forget the return of Peace in the Park down at the Ponderosa next month - Saturday 14 June, to be precise. As ever, Opus and Now Then will be curating the Other Stage. Keep an eye out for announcements in next month's mag.

SAM

sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is - creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

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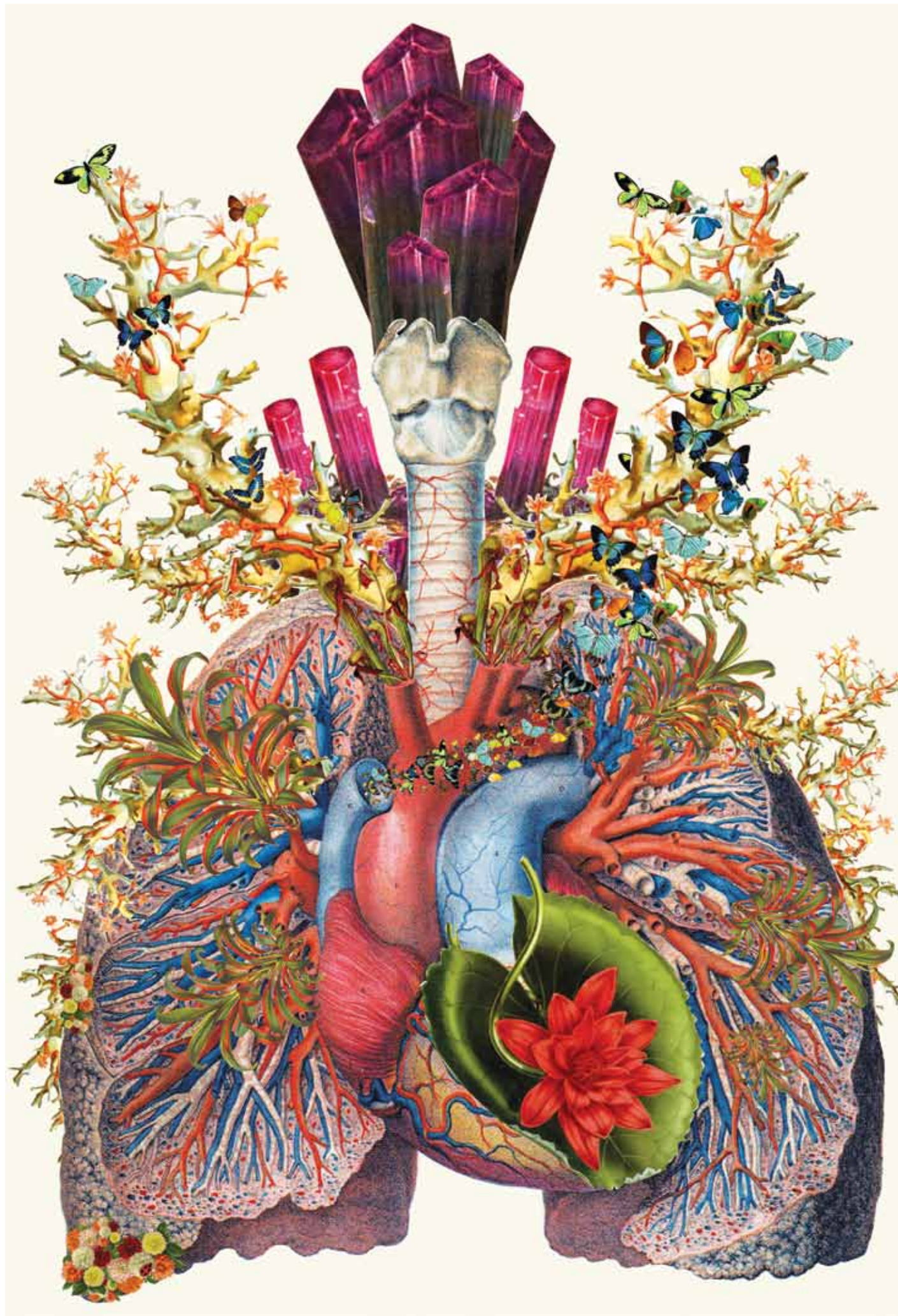
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Our Pick of Independent Sheffield

Evolutionprint





LOCALCHECK

LOCAL ELECTIONS

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The local elections have arrived again. This most vital part of democracy is like a grotesque parody of a TV quiz in which the contestants have to guess what the questions should be, state how they'd answer, then the public vote for the viewpoint they prefer. Many don't vote, believing it changes nothing. Often a slight majority wins on the day, and the losers and their voters have to wait years before they get another sniff of democracy. I did think more of politicians in the past, but now they are widely seen as greedy, arrogant and self-serving.

Is that too cynical? There must be 'conviction' politicians. Many are genuinely trying to improve life for people, but what can they promise when the forces that overwhelm their efforts are bigger than any budget can sort out? The platform they have to present covers such a wide range of topics. Surely it couldn't work well, as voters have to parcel all their feelings and opinions on a number of issues and vote for one individual within one party.

But councillors make decisions which dramatically affect our

How can we tell whether these chosen representatives will bow down to central government or give their friends the benefits when plans are decided and contracts handed out? Sadly, the excellent website TheyWorkForYou.com only tracks MPs. With local councillors it's hard to find their track record. You have to be really investigative to follow issues on the Council website, and despite helpful officials there's always the possibility that what is unwritten may matter more. Transparency International's report, 'Corruption in Local Government: The Mounting Risks', warns of 16 recent legislative changes which increase the risk of corruption happening in future, as well as other trends such as the decline in scrutiny by local press and the move to more private sector outsourcing. The truth is we can't truly know the character of a candidate unless they're a personal friend. What's the answer? Get to know the candidates? Or hold your nose and vote?

Our form of representative democracy isn't the only type. There are alternatives, like participatory democracy. A World

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“COUNCILLORS MAKE DECISIONS WHICH DRAMATICALLY AFFECT OUR LIVES”

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lives. So I chose one ward, Broomhill, and asked candidates for their views. Labour's Katherine Baker stressed the need for more women from working-class backgrounds. She pointed to the success of the Broomhill Payback scheme, where local traders offer discounts to drivers who buy parking tickets. Good for the local shops, but hardly likely to help the environment in a ward where pollution levels have in the past exceeded European limits.

Brian Webster is standing for the Green Party, which finished just 201 votes behind Labour in 2012. For him the big issue is that, due to cuts, Broomhill Library and several others nearby will now be volunteer-run. He highlights Green activism on this issue while Labour councillors "went AWOL from Broomhill Forum meetings knowing they would have to vote for it." Lib Dem councillor Shaffaq Mohammed also campaigned against Labour's library proposals, but their petition was seen by many as a way to obtain 30,000 e-mail addresses. A request for his views for this article received a response that he wasn't available at the moment, but would be back on Friday. Despite a follow-up request for any Lib Dem comment there was no reply by the following Sunday.

Bank study found that this results in considerable improvements in quality of life. George Orwell, writing about a form of direct democracy in **Homage to Catalonia**, called it a "strange and valuable" experience in which he "breathed the air of equality" and where "normal motives of civilized life--snobbishness, money-grubbing, fear of the boss, etc.--had simply ceased to exist." But that was in the exceptional situation of civil war. Meanwhile our limited democracy is like working for a living - even if you don't like it, you do it until something better comes along. I just keep asking myself, what would Tony Benn be saying? The answer must surely be to keep fighting for a better world by any means necessary. I'll vote on 22 May, but it's up to you to decide for yourself.

Alt Sheff

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COLLABORATION

SHEFFIELD INDEPENDENT'S MANIFESTO – PART 2

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Whilst the organisation of the recent Sheffield half marathon didn't represent a high water mark in the city's reputation, the accompanying story of the hundreds of individuals and businesses providing impromptu water stations was indicative of something that seems to be built into Sheffield's DNA – collaboration.

Last month's Local Trade article looked at some of the issues for independents in the city centre and in the restaurant trade. This month the focus is on how collaboration can help independent traders raise their profile.

A good example of effective collaboration can be seen in the promotion of the antique and vintage shops around Abbeydale Road. People interested in antiques already knew about the area, but many more potential visitors were unaware of the growth in vintage and craft shops in the locality. To promote this collection of businesses the area has been branded as the Sheffield Antiques Quarter, with its own website, map and Twitter account, alongside regular antique and vintage fairs to draw visitors in.

Hendrika Stephens, chair of the Sheffield Antiques Quarter group, has been one of the key figures behind this development. "When we began, this was a new way of promoting the Quarter and funds were limited," she said. "We kept membership fees low, around £40 for the smallest businesses, but we are now seeing the benefit year on year. Our next aim is to provide sign-posting to the area and banners and information points in the Quarter itself, and we have just launched a crowdfunding appeal to raise the £18,000 required."

Elsewhere in the city, Sharrow Vale has always had an interesting collection of shops, which has been supplemented by the arrival of newcomers like Seven Hills Bakery, Porter Brook Deli and the revamped Sharrow Marrow. Within a quarter of a mile you can buy fruit, vegetables, meat, fish, cheese and much more - everything that you would normally include in your weekly supermarket shop. But not everyone has the time to visit several different shops, so Sharrow Vale traders are now exploring the potential of an online delivery service, providing access to a number of local independents at the click of a mouse. This sounds like a really smart idea and is potentially replicable elsewhere in the city.

Brewing is another area where collaboration is evident. The city has a large and growing sector of independent breweries who come together each year to run the Sheffield Beer Festival. 2014 will celebrate the 40th anniversary of the festival, providing a showcase for new and established breweries. The success of the festival has been one of the factors in Sheffield being chosen

for the last two years to host BeerX, the national showcase for independent breweries, which in turn provides a significant boost for the local economy.

Moving away from food and drink, Sheffield has the largest number of design and craft studios outside of London, with the city's design community having a history of working together across a range of activities. The latest and most ambitious project is the launch of the first Sheffield Design Week. Patrick Murphy of Made North and a group of collaborators have brought together an eye-catching programme, which will run from 23-28 June, bringing together Sheffield's finest designers, architects and craftsmen and women. As well as showcasing Sheffield design talent, the event will also be bringing some of the foremost examples of international design to a local audience. A key element of the week will be the promotion of conversations and collaborations across the various design disciplines, exploring new opportunities for Sheffield's designers.

Creative collaboration is clearly a powerful tool for independents but the lesson from the examples provided here is that collaboration has to be an organic process bringing together individuals and organisations who have identified a common interest. Whilst working together creatively cannot be forced, some environments are more conducive to fostering collaborative activity. In a recent article, musician David Byrne spoke about how the cost and exclusivity of New York was now a major threat to the city's reputation for creative collaboration. The same issues apply to London, whilst the lower cost of living in Sheffield together with a growing community of independent businesses, artists and designers represents a potent mix and a real platform for the future.

Next month the focus will be on the Moor Market and the successes and problems faced by independent traders at Sheffield's newest retail development.

David Edwards
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JON RONSON

AFFABLE INVESTIGATOR OF POP CULTURE’S OUTLIERS

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Any child of the 80s will remember with equal parts fondness and fear the super-sized papier-mâché head of Frank Sidebottom. Along with Max Headroom, Frank was an irritating but endearing real-life cartoon in a pre-CGI world. He was everywhere for a while, a composite and compostable northern bloke with a childlike love of pop covers. About to stage a comeback in 2010, it was revealed that Chris Sievey, the man behind the mask, was terminally ill. Within a few months, he was dead. After a tweet from Jon Ronson, Frank was saved from a pauper’s grave by the donations of an army of fans, both young and old.

Affable investigator of the often lonely, always fascinating outliers on pop culture’s scattergraph, Jon Ronson spent the late 80s in Frank Sidebottom’s Oh Blimey Big Band after a chance phone call while interning for his student union. After leaving the band, he combined his curious and comedic brand of journalism into a series of best-selling films, documentaries and books, among them 2004’s **The Men Who Stared at Goats** and 2011’s **The Psychopath Test**. He’s currently touring to promote new film **Frank**, a fictionalised story of the avant-everything pop band starring Michael Fassbender in a giant head.

Hi Jon. I was thinking that you’ve made a career out of a

gentle, English kind of voyeurism.

[Laughs] Well, it’s voyeurism in the sense that all non-fiction’s voyeurism, and all art in some way. For me the question is: is it exploitative or not? I really try very hard not to do that. Frankly, the older I get, the more I just want to be kind. There’s definitely an upward trajectory of kindness in my work.

You found yourself in Frank’s band almost by accident. Was it really as easy to play keyboard as you make it sound in the book?

Yeah, it was - C, F and G. If the Frank Sidebottom Oh Blimey Big Band had been more like Soft Machine, I don’t think I would have lasted three years. It just so happened that the level of talent required matched the level of talent I had.

Do you find writing as easy as music?

[Chuckling] I think I’m better at writing than playing the keyboard. But writing gets harder in some ways because for me it’s always been about solving mysteries. Now I know what I think about the world of psychopath spotting, I can’t do that anymore. It’s like the wind has stopped and the boat’s just sitting there. I always need a mysterious world. I need to work out why we’re behaving in that way. Obviously that’s worrying, because what happens when I get to 60? Are there still going to be mysteries to me? I mean, do you die when you work everything out?

Well, I hope there are enough mysteries in the world to make you immortal. Do you think quitting college for rock and roll was wise in retrospect?

Yeah, I do. I think a lot about this because my son’s about to

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“IT’S LIKE THE WIND HAS STOPPED AND THE BOAT’S JUST SITTING THERE. I ALWAYS NEED A MYSTERIOUS WORLD”

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reach that age where he’s going to have to decide whether to go to college or not. I live in America at the moment and there are an awful lot of graduates who have been well-educated in a good college. They can’t get a job and they’re all kind of interchangeable. I’m sure that’s the same everywhere. So I’m thinking, why did I make it and what lessons can I give my son? Honestly, I think what’s more important than qualifications is to be driven, to have that psychological need to do what you do and to try and do it well.

Is it increasingly difficult to be different in what you describe in Frank as our “conservative, conformist age”?

Yeah, though I’m aware that lots of people in their 40s think that about the world! But what I’ve really noticed, which is what my next book’s about, is how social media is leading to a more conformist age. It’s like a giant echo chamber, like the flipside of transgressions.

Do you think Chris/Frank would have used social media?

Yeah, in fact he was a big tweeter in his last years. He was doing social media before it was invented. When he sent out fan videos, he’d personalise them: “Hi Steve, thank you very much for buying my record!”

Is Frank’s amateurism on a different level to the kind encouraged on TV talent shows?

That’s an interesting question. If Frank had turned up to an X Factor audition, what would have happened? Would he have made it into the second round?

He’d be the token oddball.

Jedward! Or Wagner! I’d like to think so. The problem is there’s

a sort of mockery of those people and Frank should never have been mocked. If he was starting today, would we have treated him differently? I don’t know the answer.

I really like your Jonathan Richman quote in Frank about band The Shaggs: “They bring my mind to a complete halt.” Does the power of outsider art lie in its ability to stop us thinking so deeply about stuff?

That’s an interesting question. When you first hear their song ‘Philosophy of the World’, you do feel like you’ve just seen Bigfoot. It’s incredible. The really interesting outsider artists are the ones who are actually good despite their burdens. Like Daniel Johnson - he was one of the big references for the film and why we chose an American accent for Frank.

There’s an element of dysfunction and mental illness in a lot of outsider art. Is this true of Frank?

No. Chris was definitely chaotic and he definitely lived an overly hedonistic life, but that’s as far as it goes in terms of mental illness. Frank was Chris’ innocent side. So in the film I’ve written, our Frank is mentally ill, but that’s nothing to do with Chris. It’s a fiction inspired by personal experience and Daniel Johnson. If our Frank’s bipolar, which he sort of is, then that’s from Daniel Johnson.

You talk in the book about how lots of people around Frank got famous - Chris Evans was his driver, Mrs Merton started as a skit between his songs, and you became a TV presenter. Was Frank basically a catalyst for other people’s self-actualisation?

Yeah I think that’s really true. But it is sad that he’s not around

to see this renaissance of interest in him. I mean, not many people get their own statue and often it takes ages. He got his within three years of dying.

Are you being deliberately perverse by casting Michael Fassbender, someone at a career high, and anonymising him with a false head?

Well, actually as far as I know he chose us. As I remember it, we hadn’t sent the script out to anyone. Eventually it was the eighth draft that got filmed and we were on about the fifth when we got a message saying, “Michael Fassbender’s read it and he wants to be in it!” My first thought was, “Great, but how did he even read it?” We asked, “Is he absolutely aware that he wears a big fake head throughout the entirety of the film?” And a message came back saying, “Yes, he is aware of that!”

You say you tried the head on. How did it feel to be Frank?

It was quite hard in there and he had a nose peg to make his voice, which was really painful. There was a lot of physical pain involved in being Frank.

Alex Murray

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SEXABILITY

THE INVISIBLE VEIL

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The invisible veil of unspoken social barriers, presumptions, stigma and taboo is what shrouds those of us who have a visible difference or additional needs. These barriers are projected by, and often shield us from, the majority adult population, thus marginalising an entire section of society.

The majority of people often look upon those with additional needs as asexual - unaware of their own biological changes, never mind acknowledging the same desires as everyone else. According to frank interviews and research for this piece, what was unearthed was the glaringly obvious truth.

It takes being considered as social material before one can get beyond first base in the big game of life. An interviewee who wished to remain anonymous stated how, as a visually impaired person, it's almost impossible to make meaningful social connections in crowded or unfamiliar places because you are left waiting for someone to approach you, as the lack of eye contact seemingly places you in the watch-and-wait, look-and-smile category. On the

interested or capable."

It all starts with education, at home or school. Cultural blueprints may dictate whether or not sex will be discussed openly in the home, regardless of whether a child has additional needs or not. Young people still find out in the playground if a school only furnishes the reproductive facts. At specialist schools, societal assumptions and presumptions are mirrored both through parents' increased anxieties and the school's approach. Another interviewee pointed out that the approach of specialist schools is patchy at best in the sex ed department.

Sharon Rhodes, Pathway Leader for Life Skills at Communication Specialist College in Doncaster, explained that sex ed is not a straightforward curriculum and widely varies according to a learner's individual needs and level of understanding. Despite policies and the media opening up, Ms Rhodes points out the fact that "outside the college environment, the notion of young people as sexual beings is still viewed as disdainful. Parents often

"IT ALL STARTS WITH EDUCATION, AT HOME OR SCHOOL"

flip side, people with no additional needs might lack the confidence or inclination to approach someone with a visible difference they have never experienced. It was also pointed out that if one finds it hard to get from A to B, then just getting out to socialise, let alone anything else, can render someone socially isolated.

The barriers faced by people with additional needs are constant and can vary depending on the nature of someone's circumstances, so the natural desire to be socially included, liked or loved is often seen as secondary to someone's supposed primary needs being fulfilled. A woman with additional needs on her own might face the double stigma of, 'What's she doing here?' or, 'Need any help, love?' rather than a classic chat-up exercise. Any interaction is often functional, rather than social. Adolf D. Ratzka of the Independent Living Institute in Sweden forthrightly stresses that because people with additional needs are routinely portrayed as "objects of care or sick, how could they possibly be viewed as sexy?"

Marilyn M. Irwin of Indiana University rightly asserts how sex is still a taboo within society and often spoken in hush-hush circles. She says, "Add disability to the equation and myths about people with disabilities and sex abound. It is assumed people either aren't

adopt the view that their youth are still small children needing to be taken care of, not real people with real needs." The college will provide practical guidance for potentially sexually active couples, yet many specialist education providers have no sex ed programme at all, thus bypassing the issue entirely.

With internalised oppression so deeply ingrained in our pecking order, perpetuating the view that those with additional needs are the weakest in society, for those of us craving greater social and sexual inclusion it drowns out any calls for dignity, equality or acceptance as potential relationship material. It makes the job of levelling the playing field an uphill climb. With increased integration in schools and other areas of communities, things are changing, but possibly too slowly for people's immediate sexual needs.

Ratzka illustrated how people with physical difficulties often engage with sex workers for their relief, a mutually understood exchange between demonised individuals. But small initiatives at local level, including supported nightclubs like Sheffield's Under The Stars, are making a difference.

Dawn M. Sanders



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FOOD

DESSERTS

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With Easter eggs just fading from memory, we thought now was a timely moment to focus on three of Sheffield's selection of great dessert makers. Fancie runs a bakery, canteen and events business, serving everything from breakfast to afternoon tea, dinners and of course, cake. Cakelicious is a new business that started five months ago and has its first retail stall at the Moor Market, specialising in artisan cake, patisserie and Portuguese custard. Silversmiths is an award-winning independent restaurant creating mouth-watering dishes and desserts, mostly from local ingredients.

What is your favourite dessert and why?

[Amanda, Fancie owner] I love a rich chocolate pudding with thick double cream. It reminds me of Sunday tea at my nan's when I was a kid. I love the way the cold cream cuts through the rich, deep chocolate flavours.

[Marc, Silversmiths chef] My favourite depends on the season. The freshest seasonal ingredients always make a dessert better. So right now, rhubarb cheesecake.

[Chris, Cakelicious owner] My favourite dessert is definitely Pastel De Nata (Portuguese custard). The sweetness from the caramelised custard and flaky pastry is very addictive.

If you had to eat only sweet or savoury for the rest of your life, which would you pick and why?

[Chris] Definitely sweet. I like the excitement of those moreish cakes.

[Amanda] If I was genuinely faced with that choice I would have to say savoury or else I would die fairly soon, but my initial response would always be sweet.

[Marc] Savoury. Although I love designing and creating desserts, I haven't really got a sweet tooth. And imagine my waistline if I only ate puddings for the rest of my life...

What are the best and worst things about running an independent business in Sheffield?

[Amanda] The best is the support you get from the city and your customers. The worst is people not understanding how tough it is and assuming you must be rich.

[Chris] The best thing is Sheffield has two universities and they have a considerable amount of international students who like to spend money on delicious cake!

[Justin, Silversmiths owner] The best is the sense of being part of the fabric of a city you love. To be creating

something that is valued by locals - that's priceless. The worst is the tax, rates and insurance costs. It's challenging for any small business to stay ahead and on top.

What's the worst dessert you've ever eaten?

[Amanda] I went to Cyprus on holiday last year and ate a piece of mousse cake one evening which tasted of Vicks. Sorry to anyone from Cyprus. I think it may be a speciality, but it was really awful and I couldn't get rid of the taste.

[Chris] Rice pudding at school.

[Marc] Probably semolina made by my gran when I was little. It reminded me of frogspawn. Sorry gran.

How did you get into the world of dessert making?

[Marc] Training as a chef requires all kitchen sections to be learnt. The great thing about desserts though is the chance to really 'wow' with creative design and experimental flavour combinations.

[Amanda] I was always a fan of sweet treats, and at a very young age was given the chance to work in commercial kitchens training with some great pastry chefs. I worked my way around the country and the bug has never left me.

[Chris] It all started 14 years ago when I first tasted the Portuguese custard. I got hooked and I wanted to make my own, so I started to bake.

What's your favourite unusual dessert ingredient?

[Amanda] Avocado. It makes an amazing, healthy chocolate mousse or cheesecake mixed with cocoa and a little honey or syrup. Delicious and nutritious.

[Chris] Red bean. It forms a really good combination with green tea flavour cake.

[Marc] I enjoy challenging customers with new tastes, so foraged ingredients like edible flowers and wild nettles to make nettle ice cream.

Cassie Kill



YORKSHIRE RHUBARB CHEESECAKE

Recipe by Marc Barker, Silversmiths

500g Yorkshire forced rhubarb
250g cream cheese
1-2 pints whipping cream
250g caster sugar
50g icing sugar
50g rice flour
175g self raising flour
100g butter
1 egg

Trim off any excess leaves and cut the rhubarb into 2-inch batons, place on a tray, sprinkle with icing sugar and roast till tender. Remove 16 pieces for garnish,

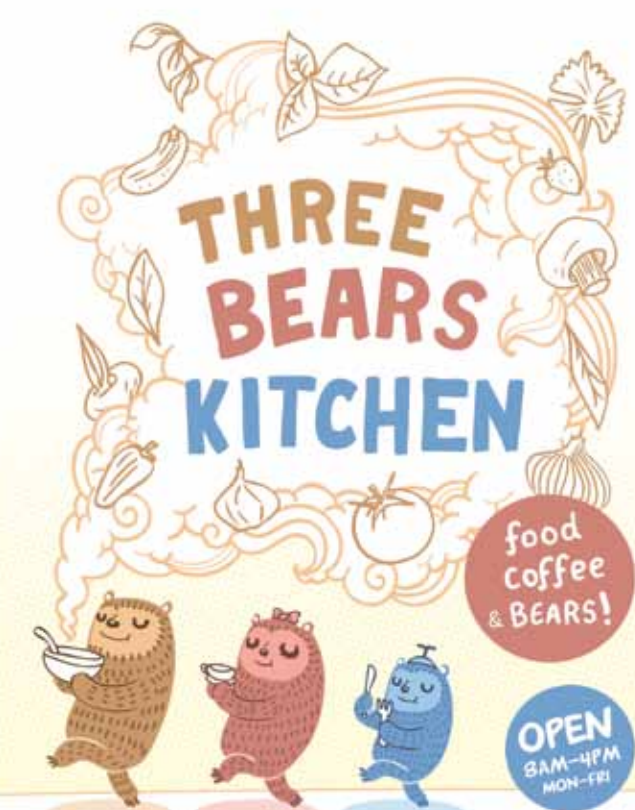
puree the remaining and chill. Mix the cream cheese with 150g of caster sugar, whip the cream and fold through the cheese, then ripple through three quarters of the rhubarb puree and place in a piping bag. Pour the remaining puree onto greaseproof paper, spread thinly and place in a 75°C oven overnight.

Cream the butter and remaining sugar together until smooth. Add the rice flour and self raising flour then the egg and mix well. Chill for half an hour. Flour a surface and roll out thinly, cut out four bases and bake for around 15 minutes at 160°C, then place on a cooling rack.

Place one piece of shortbread on a plate and pipe on the cheesecake mix, then repeat this process to form a tower. Garnish with roast rhubarb and crispy puree.

Taken from The Sheffield Cook Book, on sale at Silversmiths from 1 May

Photo by Marc Barker | fancie.co.uk | cakelicious-bakery.co.uk | silversmiths-restaurant.com



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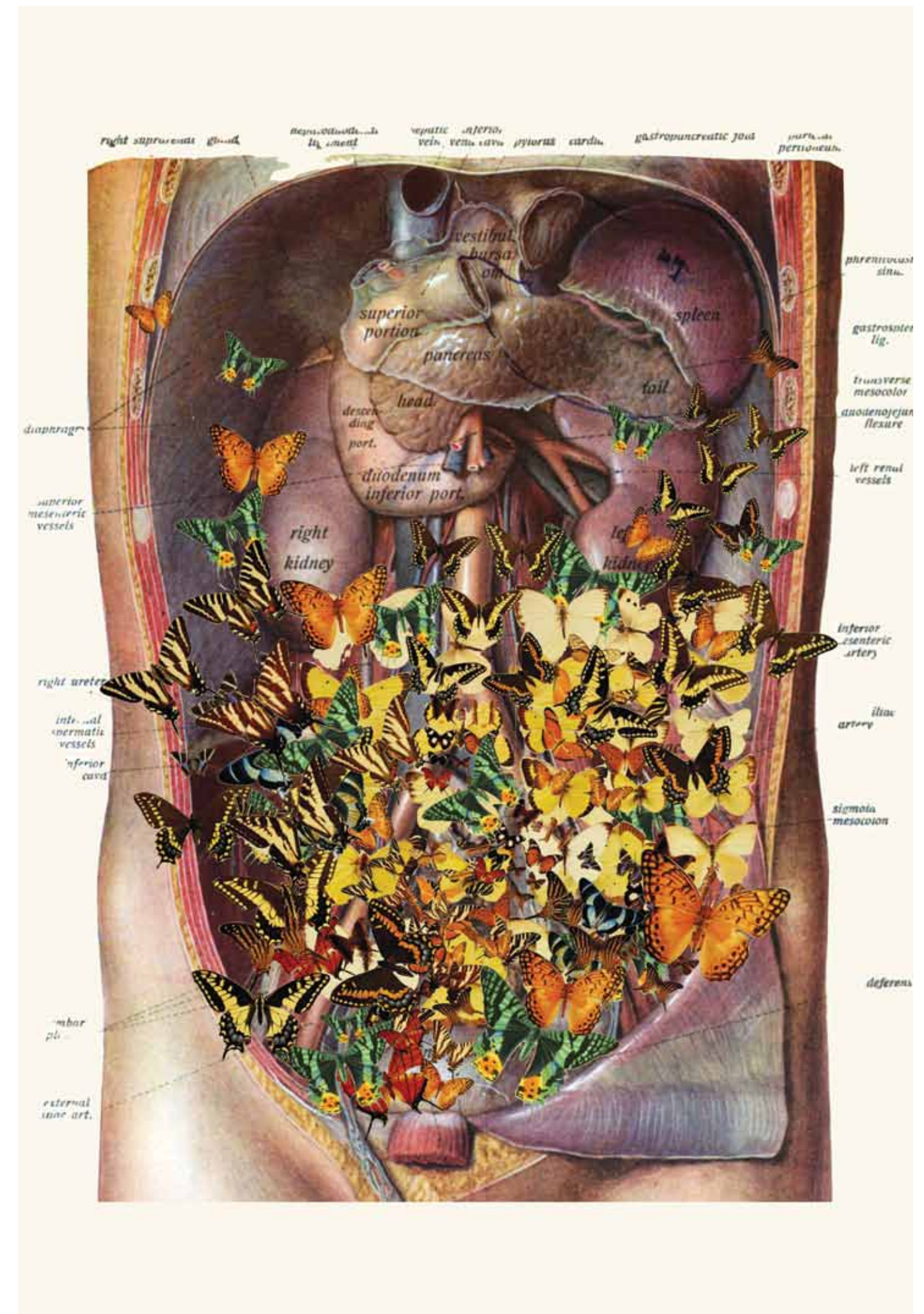


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WORDLIFE

HOSTED BY JOE KRISS

.....

We're back with regular shows now. The next three are listed below. I'm very excited to be bringing Kate Fox back to Sheffield, and Jess Green for the first time. If you don't know who Jess Green is you've probably just forgotten the name. Her poem 'Dear Mr. Gove' has been posted up by most teachers who oppose his recent education reforms.

We've got a great section this month featuring last month's headliner at Word Life vs Octopus, Anneliese Mackintosh, who will be releasing her first collection **Any Other Mouth** via Freight Books in June. We highly recommend you pick up a copy.

Keep the submissions coming to wordlife@nowthenmagazine.com.



Anneliese Mackintosh

WORD LIFE FEAT. SALENA GODDEN

16 May | Shakespeares | 7:30pm | £5/£3 concs

Salena Godden features regularly on BBC Radio 3's 'The Verb' and 'Bespoken Word' and is a poet in residence on Radio 4's 'Saturday Live'. She's been a guest vocalist for Coldcut and performed with all of the leading contemporary spoken word poets, including John Cooper Clarke.

WORD LIFE BARNSELY FEAT. KATE FOX

29 May | Barnsley Civic | 8pm | £3 adv/£5 otd

Our first event at the Barnsley Civic features Radio 4 poet and comedian Kate Fox, stand up poet Stan Skinny and an open mic.

WORD LIFE FEAT. JESS GREEN

21 June | Shakespeares | 7:30pm | £5/£4 concs & NUT

Jess Green went viral back in April with her poem 'Dear Mr. Gove'. We're offering any teachers with ID concessionary for this one.



Interested in performing or writing something for Wordlife? Contact Joe Kriss at joe@nowthenmagazine.com

Portrait

Monk in robes
eating instant noodles,
flipping through
sexed-up magazines:

No lotus bloom in your eye.
No enigmatic love on your tongue.

You look like the watered down
franchise of some
once great
faith.

And why should I expect
anything more

from just a man.

David Wood

Train Station Tales

Early Sunday evening and Lenor scented students drift by, stuffed from a weekend of eating. Searching for a train to take them home, back to another week of toast and beer.

Then a sound from the distant past echoes through the station.

A confident metallic click, click, click of footsteps. I turn hoping to find someone wearing a star jumper and Birmingham bags with deep pockets.

Instead I find a man in a suit with a pull-a-long case and segs on the souls of his shoes, that there London bound.

Jo Hiley

Imagine If You Could Run As Fast As This

I overheard this kid on the tram into Manchester the other morning.

Look how fast we're going, he said to his daddy. He hummed under his breath, then his small grey mittens tapped his daddy's shoulder. *I bet I could run this fast*, he declared, then a moment later: *I bet I could run faster than this*.

When I heard that thought process it made me smile, because the boy was just a boy, and the tram was a tram, and people will never run as fast as machines.

Every morning, I arrive at the station just after nine. I'm always later than I meant to be, and I'm always listening to music to forget how late I am. I listen to one of two playlists, depending on my mood. The first playlist is called *Faves Of Outstanding Beauty*. The second is called *Faves With Extra Sauce*. I named the lists myself. The names make me feel a bit sick.

Sometimes I look out of the tram window on the way to work. There's this electronic sign near Deansgate. It has a picture of a turkey on it. On Tuesday, above the turkey, it said *In Six Days We Cook*. I'm guessing on Tuesday there were six days left until Christmas. I think it's supposed to be a play on *In God We Trust*. Somehow the turkey is God, and cooking is our religion.
I'm an atheist.

Normally I arrive at work at 9.36. I try to arrive at different times, but I almost always arrive at 9.36.

The first thing I do when I get to the office is go to the kitchen. I pour myself a coffee, which the permanent staff jokingly refer to as Rocket Fuel. The temporary staff drink so much it hurts.

Three out of seven of the temporary staff are underweight. I am not underweight. But I am temporary.

On the way to work, I sometimes think: what if this is it? What if *this* is the world? Just this strip of space I can see on the way from home into work, and from work back home – what if *this* is everything? These are the only streets, the only cafés, the only job centres, the only canal-side gastropubs, the only churches. And these are the only people.

Most of the time, I find this thought reassuring.

Yesterday was Wednesday. The electronic sign said *In Five Days We Cook*.

Before lunch, I shredded fifty-three sheets of paper. After lunch, I printed out ninety-five sheets. I said hello

to eight people. I received two emails about weight loss methods that could change my life. I ate a cheese sandwich out of a tupperware box. I didn't get a single text message.

The first thing I do when I get home is go to the kitchen. I pour myself a glass of wine, just the one, which normally turns into two, then five. The Rocket Fuel will always take the edge off the hangover.

Twice a week I meet up with a married woman I know. We talk about her husband and her children and how she hasn't got time to hear herself think. We talk about how much better life was before it got like this. We talk about all the things we regret. We talk about all the things that make us sad. We kiss when we say goodbye.

Apparently, in four days we cook.

On the mornings after I've met up with the married woman, I can smell her perfume on my skin. It makes me feel ashamed. And aroused.

I often wish I believed in God.

This morning, I was waiting at the coffee machine, and I remembered that little boy on the tram, the one with the grey mittens. *I bet I could run this fast*, he'd announced to his daddy. *I bet I could run faster than this*.

And I remembered that what he'd said that day had made me smile. *Silly boy*, I'd thought, *to think he could go that fast. To think he could go faster than this*.

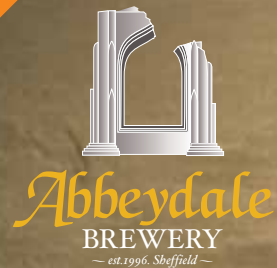
Today, as I helped myself to a fourth cup of Rocket Fuel, thinking about that little boy made me feel different. It made me feel disappointed. Disappointed because I'm thirty now, and I can't remember the last time I imagined I could run as fast as anything.

Anneliese Mackintosh

Anneliese's debut short story collection, **Any Other Mouth**, will be published by Freight in June. In 2012 she was shortlisted for the Bridport Prize and her fiction has been broadcast on BBC Radio 4 and BBC Radio Scotland, and published in Edinburgh Review, The Best British Short Stories 2013, Gutter and The Scotsman. Anneliese lives in Manchester.
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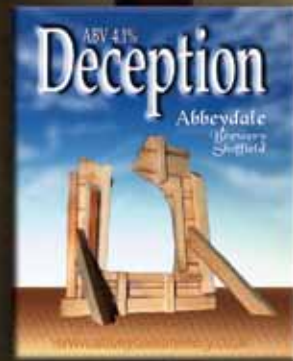
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Thursday 8th May: Eurosession. Dance like a European at our monthly night of folk dancing from around the continent. Donations on the door.

Friday 9th May: Green City Blues, some of the finest blues music known to mankind all for a measly £5 otd.

Saturday 10th May: The legendary King Bee Rhythm and Blues Club returns to The Bards Bar. Expect finest in rhythm, blues and northern soul. £4 otd.

Monday 12th May: Toffee. The duo return with their night of vaudeville & music hall all in aid of Weston Park Hospital. £3 otd.

Wednesday 14th: Glory Strokes, a hybrid ceilidh-rock band consisting of some of the finest musicians in the folk world, performing a rare concert in the Bards Bar. Don't miss it. £5 otd.

Thursday 15th May: Brave New Storm EP launch, ethereal folk rock. Entry £tbc.

Friday 16th May: Word Life & Now Then Magazine present a night of spoken word and music. Featuring Salena Godden + Open Mic. £5 otd.

Sunday 18th May: 3 - 5pm, Sheffield might be amongst the most landlocked cities in the country, but that doesn't stop a sea shanty session once in a while. Free entry.

Thursday 22nd: Wyrd Live presents: Alt. Jazz, funk and soul.

Friday 23rd: Rockabilly from The Young James Jones Trio, with support from the resonant Lolly & The Resonators. £8 otd.

Sunday 25th: Green City Blues return for a more sedate Sunday session £5 otd.

Thursday 29th: This Is The Kit (tbc)

Friday 30th: Fabian Holland. A remarkably fine singer, songwriter and guitarist. Entry £tbc.





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ACTUAL MAD SCIENTIST BUSY SMEARING EXCREMENT ON WHITEBOARD

After hiring a mad scientist in the hope of taking innovation to the next level, executives at a leading research firm say the initial results have been disappointing.

An insider at the firm explained that they had hoped bringing a mad scientist on board could lead to significant revenue gains and unprecedented levels of innovation across the group.

One executive told us, "I've grown up in an era where literature is full of mad scientists capable of great feats of physics and engineering, taking the sort of giant technological leaps us mere mortals could only dream of.

"So the board unanimously backed my proposal thinking it would make them look good in front of the shareholders, and so we went looking for one. We found our guy after a lengthy search, learning that he had been hospitalised for a good few years. The doctors assured us he was indeed 'very mad'.

"Yet so far he's not invented a single machine capable of taking over the world."

The insider went on to explain that his vision of having a mad scientist under his control did not involve expensive cleaning bills and sections of the lab closed "due to the smell".

He went on, "We figured he'd invent something amazing, we'd put it on the Internet and either Google or Facebook would buy it for a few billion quid. But unless shit-covered whiteboards are suddenly the next big thing, all I'm seeing is a wasted investment."

The scientist's former doctor told us, "The poor man is ill, but I suppose we shouldn't be surprised some corporate prick saw a way to make a few quid out of him."

PEOPLE WHO POST GAME OF THRONES SPOILERS "THE NEW PAEDOPHILES"

People who spoil your enjoyment of Game of Thrones are worse than kiddy fiddlers, according to Twitter this morning.

With yet another 'surprise twist' that was only known about by the millions of people who own the books, many fans have lashed out at Twitter users for ruining the story for them.

One Internet user explained, "Jesus Christ, these people discussing what happened in last night's episode of Game of Thrones are the scum of the earth. I swear they take deliberate pleasure in ruining the lives of others, like a sick pervert intent on getting themselves off.

"Why is it so hard to simply enjoy the show in peace and keep it to yourself? Just because you watched it as it was broadcast last night doesn't make you a better person than me."

But one fan explained, "I watched it last night and I couldn't wait to get on to Twitter to talk about it to all those people who haven't seen it yet. God, it makes me hard just thinking about all the disappointment I'm causing."

Fan of the show Simon Williams said he struggled to avoid Twitter spoilers this morning in the hope of watching it like any normal person when he could find an hour spare to do so.

He explained, "This morning has been a case of treating everyone and everything like a potential paedophile. This must be what it's like to live as a Daily Mail reader. It's bad enough avoiding the Twitter sickos, but there's this one guy who works in IT who reckons he has read all of the books.

"We're calling him Hitler."



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BEDELGEUSE

LOVE AND LOSS IN COLLAGE

.....

Bedelgeuse is a collage artist living and working in Phoenix, Arizona. Working with old anatomical and botanical illustrations that are available in the public domain, he splices and glues, physically and digitally, to create artistic diagrams bursting with colour and texture. A perfect art feature for the month of May and a welcome injection of nature and natural themes onto these pages.

How did you get started with collage work?

Back in 2009 I happened upon some old black and white anatomical etchings. Intrigued by the aesthetic, I found other botanical and zoological illustrations done during the same time period. Then came the idea to combine them into collage.

How do you go about creating a new piece? How do you source your materials?

When I do cut paper collage I print out a bunch of illustrations and just start cutting. I usually start with a body part, then end up with a pile of scraps of different flowers, bugs and other elements. I find all my source material from old anatomical, science and botanical books that have been scanned by various libraries and educational institutes and are available in the public domain.

Do you do any digital work or is it all physical cutting and pasting?

It is a combination of both. I have been working in digital more recently. Sometimes physical cut-outs are rescanned to use for digital work. When I'm strictly digital I take the images I'm using and remove the backgrounds. From there I can play around with sizing and copy and paste the elements I want to repeat.

When I do cut paper I go through a lot of blades. I like to keep the cuts neat but I am not a perfectionist, which I think lends to the collage feel of the end result. The process while I'm working feels natural. Elements just go where they want to be. I'm just there to place, repeat and resize.

Give us an idea of the scale of your work. How big are the largest and smallest pieces?

My work ranges in size from five inches to over six feet. My most recent work uses a life-size 3D anatomical chart of the human body.

What inspires you to create and what themes are you exploring in your art?

When I create a collage I am expressing certain emotions I'm feeling at the time. Honestly, the collages are a mix of feelings I've gone through from being heartbroken. When I make a piece I am releasing that emotion. If it is a negative

emotion then I am letting it go into the work so I am no longer holding it in.

How has your technique and approach changed over the years?

When I first started out I was using only black and white illustrations and doing cut paper. Once I sourced some high-quality color images I then moved into digital, which allowed me to make collages faster and make some of my work more accessible to those who couldn't get originals. I've been working in 3D space as well, using anatomical charts and anatomy pop-up books as my materials. Currently I'm sourcing some anatomical science models to use as a base for collage sculpture, so I can bring this concept into a physical reality.

Who are your favourite artists, alive or dead?

Salvador Dali, Francisco Goya, Antoni Gaudi, Andy Goldsworthy, Hunter Stabler, Kako Ueda, Geraldine Georges, Christopher Marley, Mike Egan, Kate MacDowell, Monsieur Qui, Mark Wagner, Carnovsky, Damien Blottiere, Skinner, Yoksay Yamamoto... I really could keep going with this list and I didn't even mention musicians.

What are you working on at the moment?

I just wrapped up a couple of local shows in Arizona and upcoming is a collaboration with Rooms, Japan's largest fashion trade show held in Tokyo. Currently I am doing visual art design for the event and preparing for my largest exhibition to take place this September.

Good advice you wish you'd been told earlier?

Here is some advice no one ever really told me or emphasized: Take care of your body and it will take care of you. Stay active, eat clean, get proper rest and you will experience a positive transformation that is both internal and external.

Sam Walby

bedelgeuse.tumblr.com





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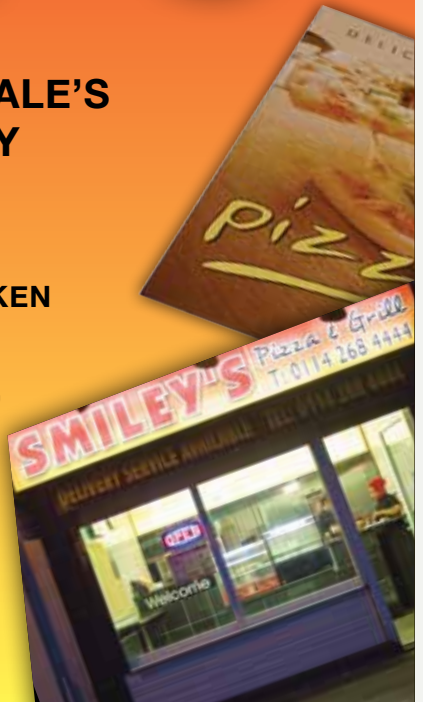
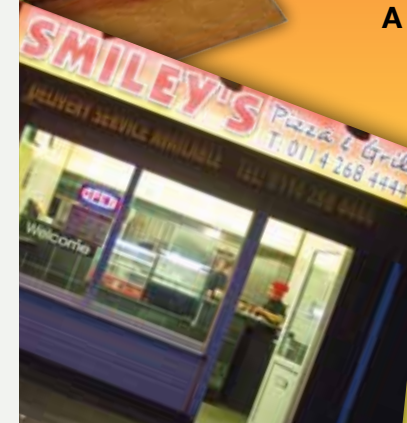
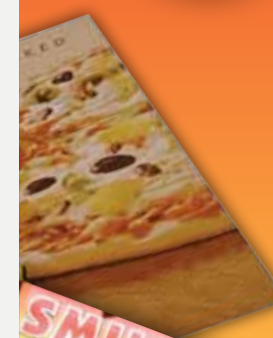
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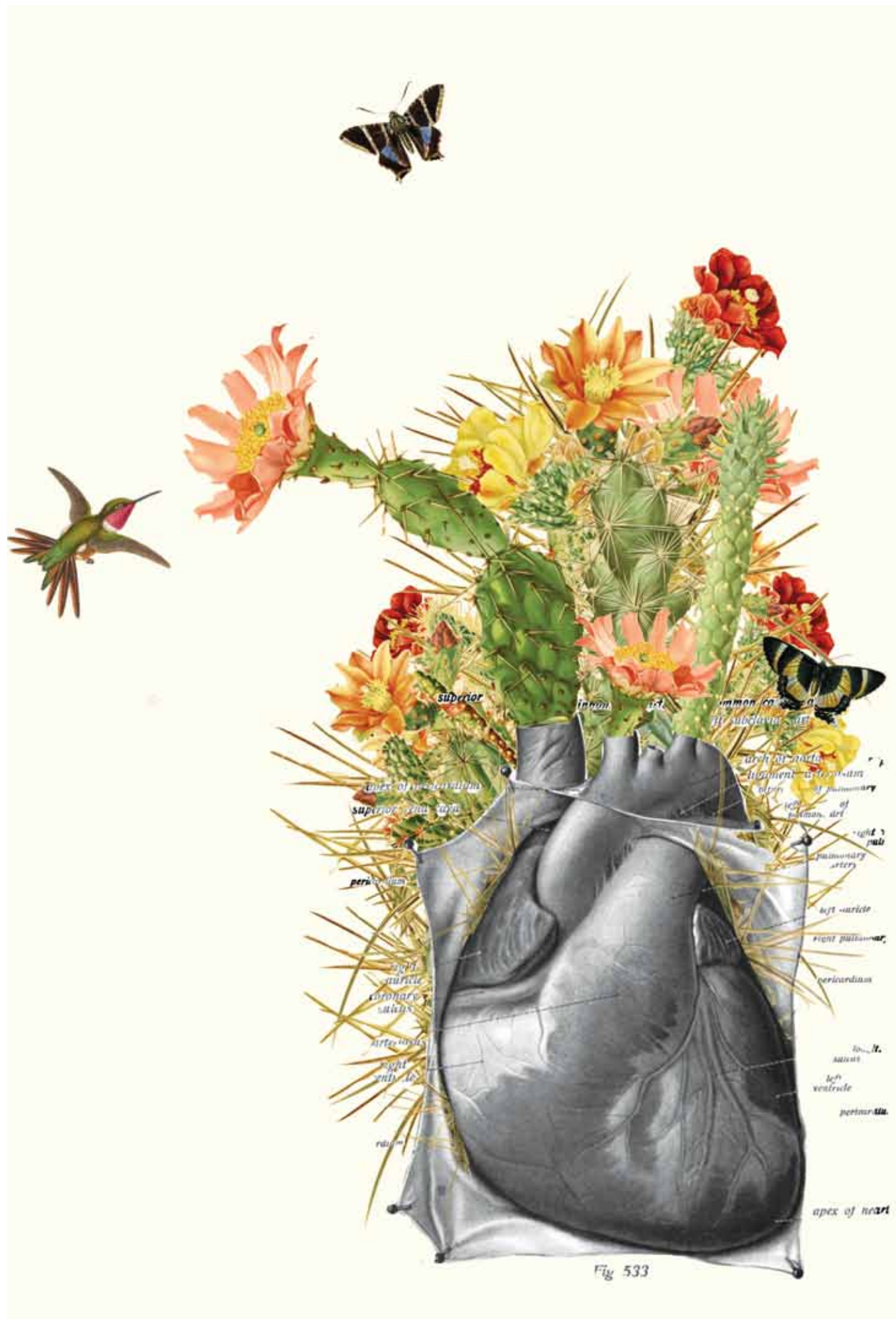
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SOUND

WHAT’S WRONG WITH THE MUSIC INDUSTRY?

.....

To my mind, the idea that the record industry is in crisis is inherently flawed. Firstly we must contend with the implication that the music industry has been healthy and, if this is the case, healthy for whom? Most of us cherish music and consider it essential to the human experience, yet the people we are grateful to are not the record label executives and copyright lawyers but the artists and composers who please and tantalise our ears. I believe that the idea that there has been a point in history where artists have been supported by the record industry is largely fanciful. The bread and butter for almost all musicians, from the classical period to today, is earned on the stage, meaning that the record industry has always remained its own industry - primarily a supporter of itself as opposed to the musicians we so cherish.

While music has remained part of the fabric of society since the dawn of humanity, most historical access was live and local, with church being one of the only places that ordinary people

20th century - from luxury, privately owned gramophones to the more populist radio and readily available vinyl in rapid succession - leading us towards the current state of affairs. It seems a common misconception that the period between the 1920s and 2000s was the golden age of the recording industry. Artists and customers were increasingly influenced by a wider range of genres and acts, but a trend towards large scale, commercial distribution has always been present. By the late 80s, the ‘Big Six’ record companies - EMI, CBS (Sony from 1991), BMG, PolyGram, MCA (Universal Music Group from 1995) and the Warner Music Group - were already dominant in the market, snatching up any commercially viable music to the detriment of many smaller labels. Almost all of the music that has endured this long period was released by a major record label, often through a subsidiary imprint. Even the anarchic Sex Pistols were on EMI. The winners here were the record shops, promoters and major labels themselves. Musicians were largely in the same position they had always been in - paid

“IF YOU WANT TO SUPPORT MUSIC, SUPPORT MUSICIANS”

could listen to the works of the classical canon. Composers like Bach, Handel and Vivaldi were in the employ of rich and powerful patrons, who would pay them a living in exchange for a constant stream of music. When composers produced works, they were not in themselves valuable. It was the kudos attained by the people who funded the pieces which carried the value. Musicians would access the scores in order to play them but there was no market around the manuscripts themselves and very few musicians were paid well for their craft.

Music historians refer to events surrounding Mozart’s death in 1791 as being the first moment when any form of music was sold to the public. Recent developments in printing allowed the genius composer’s widow to sell manuscripts of his work at his funeral and the inaugural performance of his requiem. The market for musical manuscripts grew steadily from this point but only developed into the main component of the music industry much later, with the advent of music recording in the early 20th century. Until this point, profits for music fell mainly to printers and distributors. Musicians themselves still profited modestly from live performances, much as they do today.

The market for recorded music developed rapidly over the

for their live performances, but with only the most successful making a good living out of their craft through royalties. On the face of it, the internet has spun the record industry into crisis, but in reality all that has happened is the continuing change in the mediums we use to access music. The recording industry still dominates popular music in terms of profits and many artists make less out of their recordings than ever before. The internet may have dented the bank accounts of major record labels, but ultimately it will not threaten their grip over what we hear and who gets the money we spend on it. While the independent music scene is as strong and as invigorating as ever, very few labels have the spending power to match the big guns and the vast majority of music being released today is still owned by a small collection of powerful labels and entertainment conglomerates. They have never been in crisis and the money they make only trickles down to the artists in a small percentile of cases. If you want to support music, support musicians - support them onstage, support them on the internet, tell them you love them and tell your mates about them. They are the people who need your help.

Fred Oxby

LIVE

.....

ELECTRIC LUDDITES

4 APRIL
SHAKESPEARES

On Friday 4 April an enthusiastic crowd turned out to Shake-speares to witness a performance from The Electric Luddites, a band comprised of five local musicians from the world of folk, indie and rock.

Dressed up in sharp suits, The Electric Luddites delivered a raucous mix of rock, blues, jazz and post-punk. The gig started late because the opening act hadn't arrived, but this did little to faze The Electric Luddites as they delivered a set with a great deal of urgency and conviction. Songs like 'On The Road' and 'Merchants of Discontent' spoke of hatred and disenchantment with present-day politics and society. Monkey-Buddah Ludd and Judas-Dylan Ludd propelled the lyrics with plenty of venom, supported by the tight rhythm section of Rusty-Appliances Ludd and Sir Gravy Train MP OBE. The inclusion of saxophone gave their sound extra depth, adding a sinister jazz element.

Despite being an overtly political band and playing mostly protest songs, they didn't seem to take themselves too seriously. Both Monkey-Buddah Ludd and Judas-Dylan Ludd kept adding humorous quips between songs, like references to pie and peas. Sporting masks of the coalition government, they used The Clash song 'Should I Stay Or Should I Go?' as a hilarious parody. Near the end of the show Monkey-Buddah Ludd ripped up his mask of Iain Duncan Smith in disgust, a gesture which felt like a spontaneous, spur of the moment thing, rather than a theatrical gimmick.

They went on to perform two other covers - 'The Model' by Kraftwerk and 'Going Nowhere' by Bob Dylan. But what was most refreshing about this show was that The Electric Luddites appeared to be playing for themselves and not just trying to please the audience.

Paul Robson

DETESTIVAL

18-20 APRIL
QUEENS SOCIAL CLUB

Wet Nuns are no longer with us, but Detestival marches on. The pair's brainchild featured performances by both of them in different guises. Rob joining Bromheads to perform a Wet Nuns song was the highlight of that set, whilst Baba Naga kicked off Sunday.

This year stretched out over three days, the first day saw impressive performances by Lola Colt, who unfortunately as yet don't have the songs to match the talent, and the band of the weekend, Sleepy Sun. The San Franciscans struggled to fit into the general ethos of the line-up, but after a slightly precarious opening, they won the thinning crowd over.

While Saturday got off to an explosive start with Seize the Chair's energetic performance, the elephant in the room (and an elephant may well have helped to fill Queens to a respectable level) was the dwindling audience. Whilst PINS and Slaves put in powerful sets, it was hard for them to inject energy into an almost empty room.

I'd been told to go and see Bad Breeding and thankfully I followed this advice. Those Stevenage lads have something a bit special about them and play music how it should be - full of energy and passion. Bad Guys opened with a song about Tonka and the amusement continued throughout the set, including a "true story" about a prostitute.

Menace Beach have been frequent visitors to the city of late, and for a band seemingly moving forward musically at a rapid rate, they are welcome to return as often as they like. Despite a few sound issues, they almost persuaded me to part with money for a t-shirt that didn't fit. The festival was brought to a close by That Fucking Tank, who delivered a high intensity sermon full of musical craft and sonic frenzy.

Detestival may have stumbled rather than marched on this year, but it's a great festival for the city and hopefully will be back, with a newly injected lease of life, next year.

Rob Aldam

DIANE CLUCK

20 APRIL
RIVERSIDE

This Easter Sunday treat was sweetly opened by a Sheffield three-piece consisting of Nat Johnson (guitar, vocals), Hannah Browne (flute, accordion, vocals) and Katherine Jackson (violin, guitar, vocals) - a calm, coy performance with a clever sense of humour and a range of catchy sounds with ever-changing minimalist support from various instruments. Nat Johnson & Friends set the stage for a very special evening of female artists with versatile artistic imprints.

Diane Cluck from Charlottesville, Virginia plays guitar, vocals, squeezebox and several percussion instruments. On her three-month European tour, New York resident Isabel Castellvi brilliantly accompanies her on cello and backing vocals. Cluck's songs range from old-time folk to anti-folk. Her voice is very mature, controlled yet intuitive. Castellvi's virtuoso playing ranges from ethereal melodies to jazzy bass rhythms, and she delivers the perfect rounding to a gorgeous musical experience.

Cluck has been associated with Regina Spektor, Jeffrey Lewis, Kimya Dawson and other protagonists wearing the anti-folk label. Although mostly known as a solo performer, her collaborations with CocoRosie and Toby Goodshank clearly show an experimental edge. Among the many mesmerising moments that turned the upstairs room at the Riverside into a bit of a temple, 'Roma' was the most outstanding - a staggeringly cool, bluesy cello bassline accompanies white-pine brush percussion and chant-like vocals about her faraway grandma, who came out to see her show at the age of 90.

The first encore 'The Turnaround Road', a ballad about a cul-de-sac taken from her 2004 album **Oh Vanille / ova nil**, brought the room back to an atmosphere that made me remember a visit to the Side Walk Café on the Lower East Side of Manhattan.

Her latest album **Boneset** came out in March and shows that Diane Cluck is at her best, which for her seems to be a steady state.

Thomas Lebioda

LISTINGS

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Finally those bleak winter months are behind us - the chills, the rain and the dry skin. The chapped lip look has never been a bestseller, probably because there is no beauty product supporting it. But we have to worry no more, as only sunny bliss lies ahead of us. And what better way to celebrate sunny bliss than to ignore it and stand indoors, covered in perspiration and warm lager whilst your vision blurs and your ears are subjected to several decibels of loud noise.

SHANGAAN ELECTRO

5 May | Harley | £3 adv

Nozinja, aka Shangaan Electro, headlines the first of the May Bank Holiday bonanzas. Blood Sport, Mango Rescue Team and Banana Hill DJs on the support tip.

SEMI DETACHED PRESENTS: BOAT PARTY #3

10 May | River Don | £12.50 adv

Those conjoined houses are at it again, putting on bands in the high seas of the River Don. There will be pre-parties, after parties, high tides, booze and buses. All aboard.

DUBCENTRAL PRESENTS: RISE UP!

16 May | Redhouse | £3 otd

Armed with the live skills of Rebelation and a shed load of great vibes, the Dubcentral lot take to the joy emporium that is The Redhouse.

CONNECT THE DOTS

24-25 May | Secret Location | Free

Connect The Dots is a two-day event featuring music, art, DJs, workshops, talks and stalls. This year the theme is 'contact', with an emphasis on the relationship between analogue and digital. Stay up to speed on ctdots.co.uk.

BY THE RIVERS

25 May | Harley | £2 adv

Young upstarts headline the second of the May bank holiday fiestas. Strong support in the guise of Feel Good Culture, Dnaë & The Indigo Project and The Grand Old Ukes of Yorkshire.

HOT 8 BRASS BAND

30 May | Students Union | £6 adv

"One of New Orleans' most celebrated exports," says the well marketed Facebook event. We like the sound of that. And we like white wine spritzers and foggy autumn walks.

DUSK TIL DAWN VS. NORTH & SOUTH

31 May | Secret Location | £6 adv

A raucous affair in a secret warehouse location. That usually means late night partying (bed after 11pm probably) and insane sound systems.



KING CAPISCE

THE FUTURE CANNOT BE BORN YET, IT IS WAITING FOR THE PAST TO DIE

King Capisce made their debut in 2008 in a crowded tent at Peace In The Park. I remember their set well. It was noisy, untamed and relentlessly inventive. They used a classic four-piece jazz line-up - saxophone (of which there are now two), guitar, bass and drums - to create a multifaceted sound. I was cautiously impressed. It was messy and a bit reckless, but they were refreshingly different. I'm frequently reminded of how I loudly pronounced my judgement on them: "Give them six months," I said, "and they'll be a great band".

Six years have gone by since then, during which they have indeed become great. They've perfected an exhilarating live show, released an incredible debut album and defeated any suggestion that they were anything other than the best band in Sheffield. But it is only now that they have finally come of age. This is not a reboot of the band, but nor is it more of the same. Like the difference between an opinionated sixth former and a learned academic, it knows it doesn't need to hurry to win you over.

I revisited their debut album after I'd listened to the new material a few times. Though I still love it, it suddenly feels sharper and spikier than it used to. This new record is every bit as provocative, meaningful and idiosyncratic as its predecessor. All the big riffs and powerful moments are still present, but are given space to develop. There's more texture, ideas build and grow organically and one theme leads gracefully into the next. I try not to use big words lightly, but these tracks are absorbing, powerful, distinctive and beautiful. This is a masterpiece.

Ben Eckersley



MARTIN BISI

EX NIHILO *Labelship*

Ex Nihilo, 'out of nothing' or 'from nothing', is the most curious and compelling album I've heard this year. Perhaps better known for his production - most famously on **Daydream Nation** by Sonic Youth - Martin Bisi recently released his first album in five years on Sheffield via Hamburg imprint Labelship. An incredible mix of art rock, Bisi's music toys with operatics and cabaret, dark post-punk guitar riffs, blasts of jazz and haunting spoken word. The album as a whole is dominated by a dark ambience which is particularly menacing as the record was written as an exploration of the psyche.

The album certainly starts as it means to go on with a slow build-up of ritualistic voices over a host of guitar, keyboard and drum beats. By the climax of 'Nihil Holy', Bisi has set up the dream-like soundscape which underpins the entire album. 'The Mermaid Queen' is certainly the centrepiece of the album. Probably the most accessible track due to its catchy chorus, this one is guaranteed to get under your skin. Other great things to watch out for include Dresden Dolls drummer Brian Viglione's guest appearance on 'Fine Line', a fantastically gothy number, and closing track 'Holy Threesome', eight minutes of madness concluding in a fade-out soundscape fit to leave you in an existential crisis.

Ex Nihilo is a music critic's dream. There are so many layers to pick at, break down and cherish individually. It's impossible to even scratch the surface in 300 words. Bisi will be touring New York all year, but we'll all just keep our fingers crossed that he comes to the UK soon. I can't even imagine how powerful this would be live.

Tasha Franek



PHATWORLD

TIME DON EP *Off Me Nut Records*

Off Me Nut Records have become renowned in Sheffield for their abundance of bonkers, boisterous releases, Don't Be A Pussy parties and rattling DJ sets. It's been a while coming, with over a hundred digital releases under their belts, but that doesn't make my own excitement for their first vinyl release any less palpable.

It looks very good. Designed by local illustrator Mila K, it stands apart from past releases without losing that nutsy Off Me Nut look.

Opener 'Too Deep' begins with the sort of uplifting piano chords that wouldn't be out of place on an Ibiza mix CD. Coupled with the vocals of Leona, it lulls you into a false sense of security before ripping into an unruly 4/4 rolling bassline warper. This sets the tone for the rowdy 'Milk and Bread', featuring the MCing of Devilman. This track feels most at home on the EP. It's this freewheeling madness that makes Phatworld so much fun.

'Do It Like Sheff' continues this rollercoaster of a release. Tez Kidd is on MC duties with party lyrics reminiscent of the old bassline scene, coupled with a healthy dose of high-pitched vocal loops. This one's perhaps a bit busy, with Tez's vocal sometimes a bit lost in the mix, but it remains a refreshing hometown bounce-along. 'Next Man's Grave' features long-time Off Me Nut collaborator Tenik spraying high intensity vocals not devoid of the vocal manipulation I've always found to be one of my favourite features of Phatworld's tunes.

Time Don is a very well put together EP with a brilliant level of production that never forgets the DNA that's garnered the Off Me Nut crew such a following. It's fun and exhausting. I'm shattered.

Checan Laromani



LOUIS ROMÉGOUX

MILOU EP *Lonely Mountain Records*

At times wistful, sometimes forceful and occasionally blissful, the new EP **Milou** by Louis Romégoux is a taut collection of songs that effortlessly combines folk music with garage rock. Romégoux is a half-French, half-English singer-songwriter, born and raised in Sheffield but now residing in Austria. The choice to live overseas seems to have had an effect on his music as he draws influences from both sides of the water.

Milou opens with 'Day By Day', a light-hearted and catchy number which draws similarities to The Tallest Man On Earth. This serenity is quickly juxtaposed with the mournful urgency of 'In My Room'. The vocal performance is demanding as he yearns, "Please come back to me". His voice compares with Guy Garvey of Elbow in that he is able to switch between subtle melancholy and dynamic tension with ease. The EP gracefully moves into more traditional, plaintive folk territory with 'Warm In Winter'. The collection concludes with 'Start A War' and 'Ballad' - the former a wry tale very much reminiscent of Swedish songwriter Jens Lekman, the latter building to an aggressive crescendo.

Louis Romégoux should be congratulated for creating a rich and varied work with such a small collection of songs. With the ability to build on such a wide-ranging palate, it will be exciting to see if he puts out a full-length record in the near future. The music may be his vision, but this EP could not have been achieved without the accompaniment of Thom Mills on drums and Paul Riley on bass. Special mention should also go to Charlie McClean, whose production and arrangements lend the music a certain sharpness instead of just softening the edges.

Paul Robson



SAINT ETIENNE

WRITER AND MUSICIAN BOB STANLEY ON HOW WE USED TO LIVE

.....

How We Used To Live is a documentary by filmmaker Paul Kelly, with a soundtrack by Pete Wiggs of London-based band Saint Etienne and scriptwriting from the band's Bob Stanley and Travis Elborough. Unlike Kelly's other three films made in collaboration with the band, which use original footage, How We Used To Live is build with archive footage from the BFI. It tells the story of our nation's capital from post-war reconstruction through to the election of Margaret Thatcher, with sardonic, unquestionably British narration from a fictional character voiced by Ian McShane.

Pete, Bob, Sarah and Debs of Saint Etienne will bring How We Used To Live to Sheffield Doc/Fest this year, playing a live soundtrack to the film for the first time at the Crucible on 12 June. I chatted to Bob, writer and co-founder of Saint Etienne, about the project.

The BFI press release describes How We Used to Live as being "for anyone who has ever tried to understand their city". What themes and subjects were you exploring through the script and the soundtrack?

The inspiration for it came from **Of Time and The City**, the

Terence Davies film about Liverpool, which was about 85% archive film. Paul Kelly had seen it and invited me over to watch it. We got really drunk and watched it four or five times in a row, and every time we watched it we either thought it was amazing or it was really flawed. We thought we should do a London version. That was the initial idea, but we were quite bound by the footage we had. We were at the BFI for three months going through footage, which was a real privilege, but about 95% of that footage was Piccadilly Circus, the Tower of London or the royal family. We were permanently watching things with our fingers on fast-forward because so much of it was not usable - not for the film we wanted to make, anyway.

I suppose the organisations paying for that footage had their own agendas.

Yeah, absolutely. A lot of it was from the Visit London archives. Their agenda was that people should come to London because of the Tower of London, the royal family and Piccadilly Circus. I don't think I've met anyone who wants to come to London for those reasons. I can't imagine it being that different now, really. If there was a government sponsored film about visiting London it would probably include a lot of the royal family still.

There are a couple of bits where you are quite sarcastic about that agenda, in particular the bit when the royal family first comes in and it has the kids talking about what they want to be when the grow up superimposed over the top.

Yeah [laughs]. Paul did that. He was really pleased with that.

"WE WERE AT THE BFI FOR THREE MONTHS GOING THROUGH FOOTAGE, WHICH WAS A REAL PRIVILEGE"

I love that bit. "I want to be [BBC radio detective character] Dick Barton," the Duke of Edinburgh is saying. Most of the dialogue we didn't write. It was taken from different films and superimposed. There's not very much that's original sound and picture. And then the script - about 10% of what me and Travis wrote got used. You don't want to fill space for the sake of it and a lot of the music needed to breathe.

You've done three films with Paul Kelly in the past. How does this film differ from the London Trilogy?

This one's different primarily because it's all archive. I think Paul thought it would be a lot easier to make because you wouldn't have to film it all first, but it didn't work out that way at all. It took just as long as any of the other films. Also I think a lot of the time it looks like he's shot it - like he's got in a time machine and shot the film - because the kind of shots he likes dictates what's in the film.

I assume there's a lot of footage that's never been seen.

No, I'm sure. There's this documentary series called **London Line**, which ran I think from '65 to '82. It was made for the colonies and then the commonwealth. It wasn't made for anybody in Britain, so it's really weird watching this magazine programme all about London, and nobody's ever seen it. Most of it didn't make it into our film because it wasn't really right, but they were incredible things to watch. And the woman walking around the bombed out buildings at the beginning... I don't know what that's from actually. That's really moving, I think.

Did you and Travis have any other inspirations, in film or otherwise, when you were writing the script?

Travis had a book of this bloke who was an estate agent in London in the 60s, and he used to write these descriptions of houses which were really sarcastic - "a bit of a hovel in Pimlico". I don't know how he got away with it. Travis had a book of these house details he'd written, which we worked into the script.

There were some other things as well. I was looking at old telephone exchange names in London. Each area in London had a prefix, but because there were so many a lot of them had absolutely nothing to do with where they were. 485 was 'GUL', so 485 became Gulliver, just north of Kentish Town. Blue Bell was South Norwood. Clocktower was East Ham. Fountain was Streatham. We included a few of them. It's kind of a like a shadow version of London. I quite like the idea of doing a map with the old exchange names instead of the area names.

Was it a case of adapting the soundtrack for performance or was it written with that in mind?

No, it wasn't written with that in mind at all. Pete did everything himself. He certainly wasn't ever thinking we were going to do this live, so I think he's doing a lot of work at the moment, taking it all apart and working out different lines. I think there's probably going to be more vocals, just because otherwise Sarah and Debs are going to be standing there doing nothing for virtually the whole film. We'll probably do it again after the Crucible, because it's quite a lot of work, but this will be the first time it's been done.

What will the set up be on the night in terms of performers and instruments?

It'll be me, Pete, Sarah, Debs and Gerard Johnson, who's engineered a lot of our stuff. He's going to be playing keyboards. There's definitely going to be strings, woodwind, guitar, bass and drums. Apart from Gerard I think they're going to be all new musicians who we haven't worked with before, so it'll be interesting.

How do you think writing scores for film has affected the way Saint Etienne make music?

We've always loved film soundtracks. There's quite a lot of stuff, certainly on the first three albums, that is quite heavily influenced by John Barry in particular. Since we've been doing soundtracks we've only done two albums - **Tales from Turnpike House** and **Words and Music by Saint Etienne** - and actually there's next to no film soundtrack influence on them. I suppose we were saving it for the actual soundtracks. Instrumental ideas especially are saved up for films. You also end up with a lot more outtakes. Certainly on **What Have You Done Today Mervyn Day?** and **This is Tomorrow** we wrote a load of stuff we never used. Quite good if you're short of ideas.

Saint Etienne will perform the live soundtrack to How We Used To Live at the Crucible on Thursday 12 June as part of Sheffield Doc/Fest.

saintetienne.com | sheffdocfest.com

HEADSUP

FAITH & FEAR IN PHILADELPHIA

.....

Faith & Fear in Philadelphia is a collaboration between local Americana band The Payroll Union and the University of Sheffield, aiming to explore the city of Philadelphia during the mid-19th century. Through the research of Dr Andrew Heath, Professor of American History, and the work of filmmaker Cathy Soreny, the project will document the creation of music inspired by the turbulent growth of Philadelphia in the mid-1800s. With as much focus on the process as on the end result, the project will also address the debate surrounding different ways of communicating history to a wider audience. I spoke to lead singer Pete David, along with Andrew and Cathy, to get an insight into the project.

How did the project start?

[Pete] I met Andrew and a couple of other historians from the History Department at a gig in Sheffield. We hit it off straight away. It was unusual for me to get the opportunity to talk about the songs' subjects in detail. They got in touch later to see if I was interested in collaborating in some way and I jumped at the chance.

[Cathy] Pete and Andrew had already crossed their historical minds and started to think about ways they could creatively develop their mutual fascination with American history. I was really fortunate that they saw and understood the power of film to bring the process to life, and asked me to come on board to document the process.

Tell us a little bit more about the historical context.

[Andrew] Philadelphia in the 1830s to 1860s was a city of extremes. At the time, it was the second biggest metropolis in North America, with only New York surpassing it, and it was growing fast. Yet as factories and stores sprang up and as refugees from the Irish famine and southern slavery swelled the population, citizens struggled to adjust. Workers battled bosses over pay and hours. Protestants fought against Catholic newcomers. Whites hounded African-Americans and the abolitionists called for an immediate end to human bondage in the states south of Pennsylvania. By 1844, Philadelphia, founded in the 17th century as a haven of tolerance, had acquired the nickname 'The Quaker City'. It was an ironic dig at how far the metropolis had descended from its pacifist roots.

Tell us about the filming you've been doing for the project.

[Cathy] We are covering the many aspects of the creative process that feed into making an album - seeing how it develops over a period of several months and how it is being influenced and nurtured by the collaboration with Andrew and the History department. Luckily for us, there are many fascinating illustra-

tions and printed articles from the period, so it will be fun to see how we can weave these into our films.

What have you learned so far about communicating the past through different media such as music and art?

[Pete] It's really difficult! We've always said that the project should be about the process itself, and that can create a lot of uncertainty, but ultimately it's way more exciting to have an explorative outlook. I'm looking for people and stories that are going to resonate with the audience, and while I find the reading fascinating, I can sometimes get too close to it and lose the connection. That's the balance I'm looking for - something that is authentic but also gets under the skin of the listener.

[Andrew] It's reminded me that history is fundamentally about storytelling, and that those stories are not simply out there. In this regard, history requires a leap of imagination, and seeing Pete work in this way has helped me a great deal in thinking about my own work.

[Cathy] For me it's totally new to explore history through film, having previously covered social issues as the mainstay of my work. However, I have always been passionate about finding ways to take knowledge outside of the ivory towers that universities are often perceived as being.

What can we expect from the event on 30 May?

[Pete] The gig at the Library Theatre is the culmination of a lot of work. We'll have recorded a large part of the album by then, and it'll be great to give our audience the first live glimpse of what we've been working on. We're hoping the gig will also contain some use of primary source material. When I was in Philadelphia in January, I recorded some locals reading out diary entries and quotes of some of the characters I'm covering in the songs, so we're going to use those in an interesting way.

Aidan Daly



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FILMREEL

LOCAL FILM GROUPS

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MAGIC LANTERN FILM CLUB

Paid a small fortune at your local World of Cine? Come out staring into your super-sized bucket of popcorn after having your brain burnt out by an hour of advertising? Maybe you fell asleep on the sofa in the middle of a film you've seen a zillion times, but it's all that was on. It doesn't have to be like this.

Magic Lantern Film Club believes film exhibition need not be bound by the walls of a cinema and that watching a film with like-minded souls makes for a more satisfying experience. With a projector, screen and some sound equipment, anywhere can be a cinema - an old scissor factory, the backroom of a pub, a yard outside a bike workshop, a community hall, a canal towpath, an empty shop.

We are three women who put on films for fun. We got together through happenstance, a shared love of film and a DIY attitude. With no financial backing but a lot of good will, we set out into the city and started showing films. There have been ups and downs along the way and we're still learning, but in the three years since we got together we've made some great memories.

We've managed to screen a diverse range of movies, from **Jaws** to **Les Diaboliques**, **Paris, Texas** to **Dracula** on 16mm. We're excited to be screening **The Umbrellas of Cherbourg** for a glammed-up 'Cannes Not' night in May and **Modern Times** at Kelham Island Museum as part of the University's Chaplin festival. In the summer, we're hoping to partner up with local musicians Animat, organise another secret outdoor screening and put on a film for children with fellow pop-up group Handmade Cinema.

We couldn't do it without collaboration. We've had help from the film world - notably the brilliant British Federation of Film Societies, Ed Cartledge of Sort Of... Films and South Yorkshire Filmmakers Network - and also many others, including ReCycle Bikes, CADS, Haggler's Corner, Sheffield FridayNightRide, Heeley Development Trust, the Co-operative Community Fund, Sheffield Town Trust, Sheffield Hallam University, Bloc Studios, too many pubs and cafes to list and many, many more. You know who you are.

Find us on social media to stay up to speed with all our plans. Say goodbye to that empty feeling you get leaving the multiplex. Start sharing film with people who care.

Jenny Sutton, Alison Geldart & Melanie Pearson
magiclanternfilmclub.wordpress.com

FILMS AT CAFE #9

In the heart of Nether Edge experimental film is seeing the light of day - well, the light of Monday evenings - projected onto a screen at Cafe #9, accompanied by the aroma of coffee and cinnamon rolls. Opportunities to enjoy an eclectic variety of short films in a relaxed atmosphere, these evenings include breaks to chat and reflect on the images being experienced. In the spirit of the avant-garde, many of the films shown are experimental. Some are made locally, others are from overseas. They mix the peculiar with the beautiful, narrative with non-narrative, the aesthetically pleasing with the visually and conceptually shocking.

From early films including **Arrival of a Train at La Ciotat** (Lumière, 1895), Maya Deren's haunting **Meshes of the Afternoon** (1943) and Chris Marker's inspirational time-travel tale **La Jetée** (1961) to shorts by Stan Brakhage, Hollis Frampton and others, we've already screened a wide range of early and more recent shorts. Contemporary films have included Dan Hopkins' beautiful and mesmerising **Fields That Speak** (2006) and **Halocline** (2012), Jess Watson's offbeat **Geoffrey's Truths: Sheep** (2010) and the stunning **Break in the Clouds** (2013) by local filmmaker Gemma Thorpe and landscape archaeologist Toby Pillatt. Gemma and Toby came along to lead a lively discussion about the film - exactly what these evenings aim for.

May will be an exciting month. On 12 May, Matt Howden (Sieben) and João Paulo Simões, frequent collaborators on films and music videos, will screen some of their work. Matt will perform live to a backdrop of experimental films. If you've not experienced them before, this will provide a fantastic introduction to Simões' films and Howden's music. If you're familiar with their work, you'll know this will be an amazing night of film and sound.

On 26 May, climbing legend Johnny Dawes will introduce the rock climbing classic, **Stone Monkey** (Alun Hughes, 1986). This will be a wonderful opportunity to see an incredible film and ask questions of its immensely talented and cheerfully voluble star.

The regular short film nights are free events, but we're currently raising funds to get a projector so the cafe can show more films. Tickets for the two May events are available from Café #9.

With plans to integrate poetry, live music and DJing into future screenings, we encourage you to come along to #9 and experience film culture way outside the mainstream.

Samantha Holland
facebook.com/groups/filmsatnumber9



Paris, Texas



Jaws

THIS MONTH AT THE SHOWROOM...

BREAKING THE WAVES

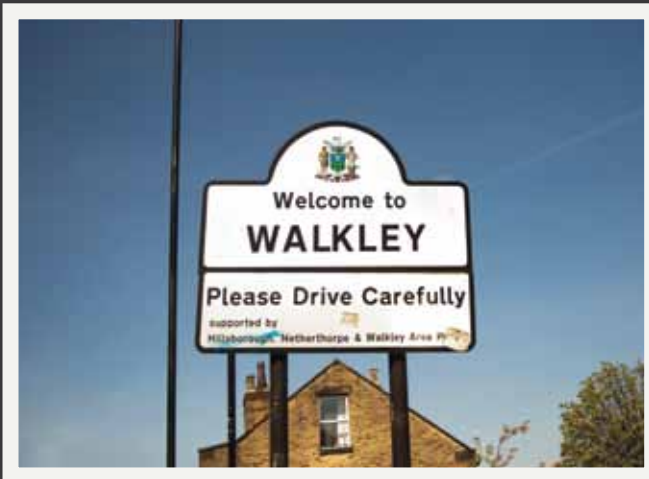
DIR. LARS VON TRIER | DENMARK | 1996 | 2HR 39MINS

TUESDAY 6 MAY - A single screening of what's become Lars Von Trier's only great film. More than the aesthetic embryo of the basic rules of his Dogme 95 movement, it's subversive, cruel, but full of humanity and compassion, and crowned with a majestic performance from Emily Watson.

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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WALKLEY

SHEFFIELD, S6

High up on a steep hill overlooking the city is the little gem of Walkley. It is home to a nest of independent traders who are at the top of their game, making this area not only a fantastic place to live but also a worthy destination.

Travel down South Road and you will find Beeches of Walkley, the inner city farm shop specialising in local produce. Chris and Donna who run the shop have a sound ethos behind the business, making sure the produce is locally sourced and ethical, while also being incredible value - award-winning meats, 'scoop your own' frozen fruit, vegetables, roast potatoes, pastries, jams, chutneys, ice cream, honey and much more.

A few doors down is Gerties, where you can try out Beeches's award-winning sausages in one of the best fry ups in the city. Julie, the woman behind the venture, is reworking British cafe culture with a modern twist and it really works. The place is always packed with everyone from students to retired couples. The food is fantastic and so are the drinks. Try a Sherbet Dip or Bakewell Tart tea or a good old Northern Brew.

The godfather of Walkley, the award-winning Vito's has been serving top-quality Italian food for 17 years. All the meat and fish is seasonal and locally sourced. Try the Capasante Al Puree Di Asparigi - scallops with olive oil, parsley, lemon and asparagus puree - or the Filetto Alla Gorgonzola, a sumptuous fillet steak cooked with Gorgonzola cheese, onions, cream, white wine and parsley. If you are lucky you will also get to meet the man himself. Walkley this way.



THE ROCO

THEROCO.ORG

The ROCO (pronounced 'row-co') is a new co-operative dedicated to the development of the creative industries in Sheffield. The project itself has been two years in the making, the brainchild of local social entrepreneur Andrea Burns and her business partner Chris Hill, but as of this month it steps up a gear with the launch of a public share offer.

The plan is to transform a row of seven Grade II listed Georgian buildings on Glossop Road into a 17,000 sq ft development which will include offices, art studios, shops, meeting and co-working spaces, two galleries, a cafe bar, a deli, a roof garden and a maker shed kitted out with micro manufacturing tools. Located between the Students Union and the Harley, the ROCO will give the city's creative community access to high-tech equipment and work space, becoming a hub of collaboration, partnership and cross-pollination in a city famed for its artistic and entrepreneurial output.

We don't need to tell you that this will be an amazing development for Sheffield. Andrea and Chris have already secured over £600,000 of investment to restore and develop the buildings themselves, but to bring the project to life they are launching a share offer on 1 May, giving the community the chance to support The ROCO. Anyone can invest £200 or more in the co-op, giving them voting powers, a 5% return on their investment and discounted use of retail and co-working space. More than this, they will be supporting a really worthwhile project that will undoubtedly give rise to some amazing developments for the city.

For more information, go to theroco.org or email weare@theroco.org.

SIV TICKETS

SIVTICKETS.COM

SIV runs some of the largest and most reputable venues, event spaces and sporting facilities in Sheffield, including the City Hall, iceSheffield and Ponds Forge. As of very recently, they also provide a one-stop online shop for tickets to a multitude of events happening all over Yorkshire and beyond.

Offering live music, local festivals, stand-up comedy, theatre, boxing and more, SIV Tickets covers venues large and small, from local favourites like the Leadmill, the Harley and the Greystones to larger Sheffield institutions and regional locations like Sherwood Forest and Doncaster Dome. Visit sivtickets.com or stop in at their box office at Meadowhall if you find yourself in that neck of the woods.

OPEN UP

10-11 MAY OPENUPSHEFFIELD.CO.UK

Open Up 2014 is the 16th annual open studios event for Sheffield and South Yorkshire, with over 100 artists opening their doors to offer the public a glimpse of their varied studio spaces and working practices. There will be free exhibitions, demonstrations, workshops and open events all over the city and beyond - far too many to mention here, but visit the website and click 'map' for a full list. You can also browse by artist name or preview all artists and studios.

We recommend you visit Kelham Island Arts Collective (Lion Works, S3 8DB) on 10 May and Sheffield Print Club (Lenton St, S2 4BH) on 11 May, but the beauty will lie in seeking out your own favourites.

FILTHY GORGEOUS

322 ABBEYDALE ROAD WILDSTARFOOD.COM

Filthy Gorgeous is a fantastic organic goods shop on Abbeydale Road run by Angela Howsego, who has been running Wild Star Food for the last six years. They sell everything you could want, from organic fruit and vegetables (including fruit and veg box deliveries) to eggs, chia seeds and beauty products for a lifestyle that doesn't consume products full of chemicals and additives.

Filthy Gorgeous is a company that really cares about paying producers a fair price for their products whilst being as affordable as possible for the shopper. They also have an extensive range of organic and biodynamic wines with tastings taking place on Saturdays, so get yourself down there and sample the goods.

MOSBOROUGH MUSIC FESTIVAL

7 JUNE MOSBOROUGHMUSICFESTIVAL.CO.UK

Now in its fourth year, Mosborough Music Festival is growing year on year, with highly affordable ticket prices (£20 plus booking) and laudable charity fundraising goals.

This year's bookings include The Farm, The Twang, Lucy Spraggan, Soul Fire Saints and Missing Andy, backed up by six other top-quality bands. Previous years have seen the likes of Reverend & The Makers, Paul Heaton, Bad Manners, Neville Staple and The Beautiful South play at this south Sheffield event. Sited at the end of Westfield Crescent in Mosborough, it is easily reached on the number 55 bus and is well connected to Sheffield train station and the Supertram. Under 13s are free and students can get 25% off by buying tickets from selected outlets.

BIRD'S YARD

CHAPEL WALK BIRDSYARDSHEFFIELD.CO.UK

Bird's Yard is just what Sheffield city centre needs. A collaboration of local designers, artists and makers of all kinds, it is an emporium showcasing creative output from many of the talented individuals based in the city.

Bird's Yard is spread across two floors and houses everything from jewellery, crafts and beauty products to t-shirts, quirky teas (get yourself down to Gerties), art prints, handmade gift cards and mini speakers built into tobacco tins. This hive of independence is a stone's throw from the monotony of Fargate but couldn't be further from it in terms of ethos and character. Well worth a visit when you're knocking about in town and need an escape.

EPIC FITNESS

EPICFITNESS.CO.UK

Liam Shaw has over 19 years' experience in exercise and nutrition and has turned his talents to running EPIC Fitness. Liam offers personal training, but for people on a budget this is the next best thing. It is affordable and flexible, with the option to pay per session, per month or as a block booking.

The sessions are so fun you'll forget you're doing exercise and are suitable for all levels of fitness. Bootcamp sessions take place in Endcliffe Park (come rain or shine), while Insanity and Kettle Bell are in Trinity Hall, but check the website for more details. It's not just about looking fit, it's about being fit - and being fit can change your life.

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THU 1ST MAY - £8 ADV - 6.30PM *

TEK-ONE

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+ FOR OUR FUTURES
+ DEFIANCE

FRI 2ND MAY - £5 ADV - 7PM **

GOAT LEAF

+ STEEL TREES
+ AWOOGA
+ REGULUS

SAT 3RD MAY - £12 ADV - 1PM *

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ASTROID BOYS

FRI 9TH MAY - £13.50 ADV - 7PM *

THE WONDER YEARS

+ A LOSS FOR WORDS
+ STATE CHAMPS

SAT 10TH MAY - £5 ADV - 6.30PM **

MONUMENT

+ KAINE
+ GOTTERI
+ BACK TO VERONA

TUE 13TH MAY - £7 ADV - 7PM *

ANGEL AT MY TABLE

+ SUPPORT

THU 15TH MAY - £12 ADV - 7PM *

INME

+ THE RED PAINTINGS
+ THE OGYEN THIEF

SAT 17TH MAY - £10 ADV - 7PM **

I AM THE AVALANCHE

+ TURNOVER
+ MAJOR LEAGUE

THU 22ND MAY - £5 ADV - 7PM *

XERXES

+ TROIKA
+ REGULUS
+ NIGHTSHOVEL

SAT 24TH MAY - £8 ADV - 6.30PM **

KNOTSLIP

+ DOUSED
+ SUBORBITAL LOBOTOMY
+ DEFORMATION OF MAN

TUE 27TH MAY - £12 ADV - 7PM *

MARC FORD

+ ELIJAH FORD

FRI 30TH MAY - £8.50 ADV - 7PM **

GHOST TOWN

+ FORT HOPE

TUE 10TH JUN - £9 ADV - 7.30PM *

NICK OLIVERI

@ THE GREYSTONES

+ SUPPORT

SAT 21ST JUN - £10 ADV - 7PM *

AYRIA / INERTIA

+ ADVANCE

TUE 24TH JUN - £15 ADV - 7PM *

JEFF SCOTT SOTO

+ SUPPORT

WED 25TH JUN - £16 ADV - 7PM *

NILE

+ SUPPORT

THU 26TH JUN - £5 ADV - 7PM *

MASK OF VIRTUE

+ CHASING DRAGONS
+ LOCK UP LAURA
+ EVERYDAY SIDEKICKS

SAT 28TH JUN - £10 ADV - 7PM *

THE MEMBERS

+ THE F*CKWITS
+ BONES PARK RIDER
+ FAT PIGGY MC

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+ SUPPORT

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www.mosboroughmusicfestival.co.uk

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FRI 2ND MAY

GOT IT ON BOX

THU 8TH MAY

BAD RABBITS

THE LAFONTAINES + ROGER THE MASCOT + KIZIAH AND THE KINGS

FRI 9TH MAY

SAINT RAYMOND

LAUREL CANYONS + MARK NICHOLS

SAT 10TH MAY

AUGUSTINES

NEON WALTZ

FRI 16TH MAY

ROCK, PAPER, SCISSORS

SAT 17TH MAY

SOUL FIRE SAINTS

DEADBLONDE STARS + DROP DEAD ANGUS + THE STEEMERS + KOLUMBIA

SAT 24TH MAY

ASHBY + AKA PIPELINE

INVISIBLE GREASE + WITHOUT PERCEPTION + LOSING STREAK

TUE 27TH MAY @ THE HARLEY

ONLY REAL

SEVEN TORS + MATT WILLOUGHBY

FRI 30TH MAY

PROPA LOCAL

THE SSS + ABANDONED FAITH + WHISPERING DOLLS + FERAL MANTRA



FRI 6TH JUN

DEAD ENGLISH GENTLEMEN

DEATH RAYS OF ARDILLA + BE THE REVOLUTION

SAT 7TH JUN

PERMISSION! ON STANDBY

DEVILATOR + WEEKEND OFFENDERS + DAY OLD HATE + OHMNICIDE

SAT 21ST JUN

FREEZE THE ATLANTIC

TAKE THE SEVEN + INHERIT THE STARS + KILL CHAOS + SLEEPY EYES!

WED 25TH JUN

THE PREATURES

SCREAMING MALDINI

SAT 19TH JUL

REDFACES

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THU 18TH SEPT

CATE LE BON

SAT 11TH OCT

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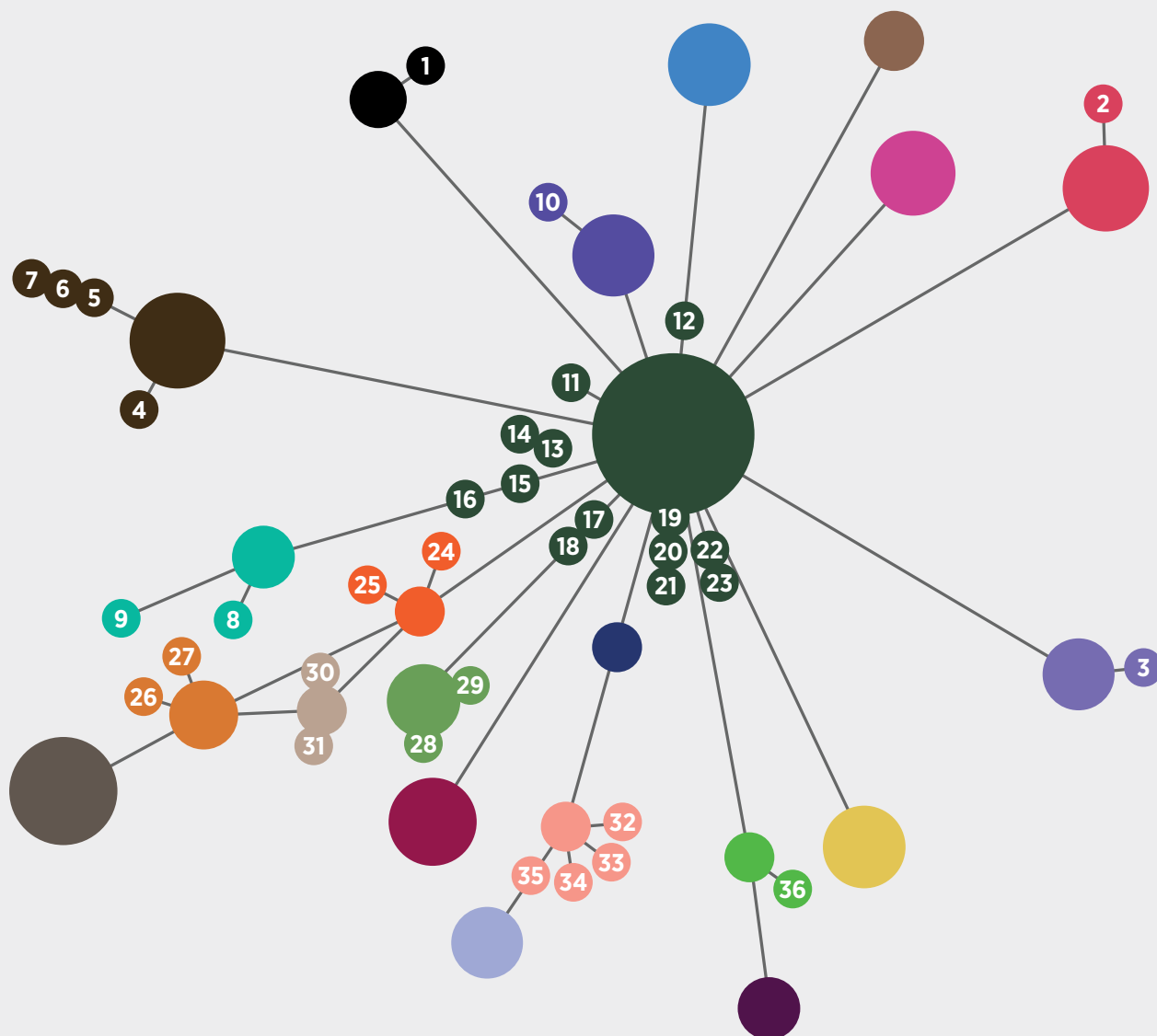
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● 34. THE BROADFIELD

● 35. MIRAGE

● 36. MIRAGE